# THE REVEILLE

DEVOTED TO THE BANJO MANDOLIN & GUITAR

VOL. II. Single Copies 10 Cts. SAN FRANCISCO, CAL., MAY-JUNE, 1899. No. 3.

A. A. FARLAND

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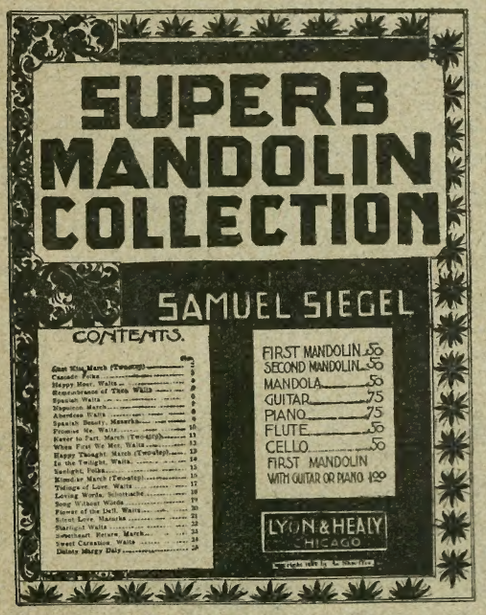


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# The Reveille

A Journal published bi-monthly in the interest of the Banjo, Mandolin and Guitar by

**PROF. CHAS. F. GRAEBER, Editor & Publisher**

634 Post St., San Francisco, Cal.

**Subscription Price - 50c Per Year**

Foreign Subscription 70 Cents.

**ADVERTISING RATES.**

$1.00 per inch, each insertion. Special rates for space over five inches and on long term contracts. Teachers' cards, two lines, $1.00 per year.

We shall be pleased to chronicle matters of interest pertaining to the Banjo, Mandolin and Guitar, and items of musical intelligence will be welcomed from every source, and we will esteem it an especial favor if we receive marked copies of local papers containing reports of concerts, entertainments, etc., where the above instruments are represented.

MAY—JUNE, 1899.


## Editorial.

An article in the the London *Saturday Review* discusses the question, "Why Is the Musician Illiterate?" The tacit assumption is made that he is so with quite as much confidence as though the problem were, "Why Is He a Biped?" Presuming his illiteracy to be conceded, some excuses are suggested for this condition, as that his devotion to his art leaves no leisure for general cultivation, music being so very profound, recondite and difficult as to absorb his whole attention. All of which apologies are mere rubbish.

The art of music is no more difficult or all-absorbing than any other. Though if one acquires it principally though tuition, rather than by his own intelligent investigations, he is likely to find such a labyrinth of stumbling blocks, set up by foolish or sordid teachers, that the victim will feel before he "gets there" that his has been a hard road to travel. As this is the experience of the majority of music students, it follows that pedagogic methods employed in imparting a knowledge of the art are greatly at fault, and that the majority of his teachers, if honest in their endeavors, are ignorant or illiterate.

If among the "musicians" we include all those who make music a profession or means of subsistence —and the whole "profession" is run upon the "open-door" plan, no diploma, no certificate of ability being required, everyone capable of playing a tune upon any sort of implement of sound being thereby accorded the competency to teach music—there is abundant reason to wish that the average intelligence of music teachers were higher. So general is the feeling that musicians are narrow and one-ideaed people, that an agreeable disappointment frequently occurs to an intelligent layman upon meeting a man who proves, besides being an eminent artist, to be a man of all-around cultivation and catholicity of thought. Too many devotees of art, especially that of music, become absorbed in its pursuit to such an extent that they neglect due attention to kindred mental inquiry, thereby missing the only true way of knowing best any one thing, even their favorite theme of study. For no one fact can be defined or located without reference to another, any more than one numbered house in a street can be determined without regard to those adjacent. Definite ideas of art are far more troublesome to attain than material facts, owing to the very intangibility of the subject. One, therefore, can only reason from analogy. Artistic impressions that appeal to the ear can profitably be likened to or compared with impressions that reach the mind through another sense—the eye, for example. Painting is to the latter what music is to the ear, and the terms are often interchanged. The "tone" of a picture, or the "color" of a musical composition are frequently referred to by way of explanation. So the man who confines his thoughts to the mastery of one art merely, regardless of all others, not only narrows his intellectual scope, but fails to gain a respectable knowledge of the special subject of his preference.

But when it comes to teaching the art to others, then the instructor has need of the broadest culture and maturity of thought. He will find the resources of a well-stored mind none too rich in apt illustration and analogy wherewith to stimulate the mental assimilation of his pupils' understanding. Of course, this is only true of tuition that involves thought as well as action—brains as well as fingers. It can have no meaning for those who teach and learn (?) music on the mechanical, parrot-like principles.

Time was when Americans appeared to think any exile from Germany was by nature so saturated with musical conditions that, though he could hardly formulate or express a definite pedagogic idea, he could exude tuition in music to any pupil intrusted to his experiment. Although a great change for the better has come, this absurdity is still prevalent to a degree, especially regarding the omnipotence of Italians in showing their fellow-beings how to play the mandolin. It by no means follows that because the "Italian method," to which much reverence is accorded, possibly with justice, is superior, that every wanderer from or resident of Italy knows how to teach it—or anything else, for that matter. And this reminds one of the paucity of common sense generally employed in the methods of teaching music. While general education, textbooks and methods have vastly improved since many of us began our education, the plan of music teaching has by no means kept pace with them, but is still full of fallacy and misapprehension. Many things are taught as essential, while the important things are overlooked. The husk is so generally exploited at the expense of the kernel that it is often easier to impart the truth to a novice than to one grounded in misconception. I venture to say that not one music teacher in three knows what the sign known as the "treble cleff" actually means. They think they do, but to one who really knows their explanation is utterly flat, stale and unprofitable, viewed in the light of common sense. And common sense is a pretty good criterion by which to judge any subject, even statements, concerning music.

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At the 30th anniversary of Pacific Lodge, No. 155, I. O. O. F., Prof. Graeber's Mandolin Club rendered some fine selections. Prof. Adelstein gave a very fine lute solo.

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The Volney March, by Prof. D. Mansfield, in this issue is a very fine duet, and should be in every teacher's studio. Copies can be had at our office, or at Prof. D. Mansfield's studio, 1527 Market St., S. F., Cal., upon receipt of price.

### Banjo Players Take Notice.

We have just completed arrangements with A. A. Farland, the greatest banjoist in the world, to publish all of his compositions and arrangements in THE REVIELLE. The first number will appear in next issue, and we predict a great increase in the subscription list of THE REVEILLE, as Mr. Farland has never allowed his music to be published in any journal before. We are to be congratulated upon securing the compositions of such a distinguished artist as Mr. Farland, and the readers of THE REVEILLE will notice that our aim is to make this the greatest journal of its kind in existence.

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On Friday evening, April 7, 1899, the ladies of the Hamilton Evening school gave a minstrel entertainment, at which Prof. Graeber played several very fine banjo solos.

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We beg to acknowledge receiving a copy of *The Allegro*, a new musical journal, published by The Allegro Publishing Co. of Dwight, Ill. C. C. Adams is the editor and publisher. If the first is a criterion, we will, indeed, have another valuable contemporary.

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We also received a copy of Barnes' & Mullins' musical monthly, called *The Troubadour*, an English mandolin and guitar journal, very interesting, containing some good reading matter, and advertising a zither banjo, an instrument somewhat similar to a Columbia closed-back banjo.

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The most notable event of the year will be the concert and social given by Prof. Graeber's mammoth Mandolin, Banjo and Guitar Orchestra, at Native Sons' Hall, 412 Mason street, S. F., Cal., Thursday evening, May 18th, this event will no doubt attract the largest audience of the season. The sale of tickets has been exceptionally large this year. This will be Prof. Graeber's Eight Annual and will consist of ensemble playing and banjo club, and this year the professor will have the pleasure of introducing the first guitar club that ever appeared before a San Francisco audience, and it is safe to say that this will be without doubt the largest mandolin orchestra ever heard in San Francisco. The admission is only 25 cents (hat room free) and tickets may be had from any of the members or at the studio, 634 Post.

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### Concert Notes.

At Brewer Hall, Saginaw, Mich., March 10. The Y. W. C. A. Mandolin, Banjo and Guitar Orchestra, N. S. Lagatree, director, gave a very pleasant entertainment.

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Philadelphia, Pa. Thos. J. Armstrong gave a Farland Concert in Witherspoon Hall, April 17th. Farland's banjo solos were, as they always are, rendered as only Farland can render them. The club work was also above the average.

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The pupils of Prof. Bonelli's Conservatory of Music gave an entertainment in Y. M. C. A. Hall, April 12th. We have heard the mandolin club to more advantage on former occasions, which was, no doubt, due to having the instruments tuned more accurately, an item which must not be overlooked in a mandolin orchestra.

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The Alhambra Mandolin Club gave a grand concert in Bloomfield, Lisdertafel Hall, Allegheny, Pa., April 12th, Mr. L. W. Shaper, director.

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Valentine Apt, the great mandolin artist, played at a concert given by Mr. C. C. Andrus at Y. M. C. A. Hall, N. Tonawanda, N. Y., April 20th. Mr. Abt played some excellent numbers, which were very well received.

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The New Haven Banjo Trio gave a very successful concert at Ladies' Aid Hall, Highwood, Conn., Thursday evening, February 23d, 1899. The banjo solo work of Mr. Chas.H. O'Connell was particularly well executed, and deserves special mention. The banjo solo, "Pretty Brown Eyes," song and dance, published in this number, is one of Mr. O'Connell's compositions. Readers of THE REVEILLE will thus be able to form an idea of Mr. O'Connell's ability as a composer. Mr. O'Connell also wrote "The Reveille Waltz," published in another issue.

ALAMEDA, CAL., April 16th. The Apalo Banjo, Mandolin and Guitar Orchestra, played at an entertainment given in the South Methodist Church. Their selections were very well played. This club has been formed only a short while, but they play in excellent time. Mr. Alfred Tickner of San Francisco is the director. Among the selections they play may be mentioned the Conway Overture.

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Prof. Chas. F. Graeber's Mandolin Orchestra, assisted by Prof. Mansfield with his cello, played at an entertainment given by the Independent Order of Foresters, in Odd Fellows' Hall, Saturday evening, April 8th, 1899. They played well, and had to respond to three encores.

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Prof. Graeber's Mandolin Orchestra played a number of selections at an entertainment given by the Journeymen Butchers in Pythian Castle, Wednesday evening, April 12th.

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Prof. M. Kolander's Mandolin, Banjo and Guitar Orchestra gave another one of their charming little entertainments Friday evening, April 14th, in Foresters' Hall. The playing of the orchestra has greatly improved, and played several more numbers than they did at their last social; in fact, one might say the whole entertainment was a great improvement upon the last one, for everyone who goes to a mandolin concert expects to hear mandolin music.

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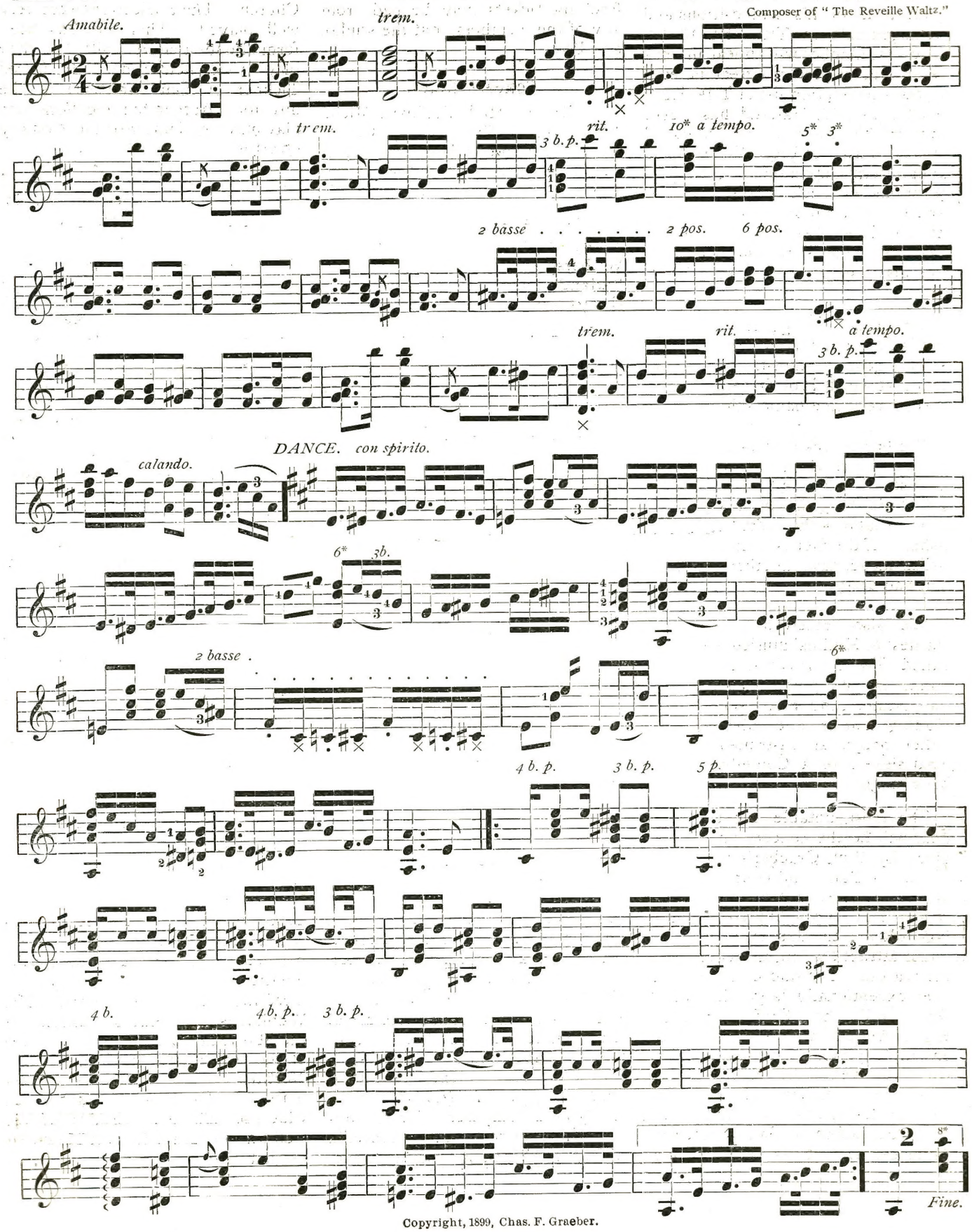
PORTLAND, OR., at the Y. M. C. A., March 15th. The Florentine Troubadours gave one of their delightful entertainments before a large and select audience. Their playing was remarakbly good. Mr. H. A. Webber, their director, deserves special mention for the ease displayed in directing such an orchestra. Mr. Webber is also musical director of the Marquam Orchestra, and is one of the best-known musicians in the Northwest. Mr. Webber is a graduath of Balattka Academy of Chicago, and was director of the well-known Electric Park Concerts of that city.

Respectfully Inscribed to
MISS FRANCES KOST,
New Haven, Conn.

# Pretty Brown Eyes.

BANJO. SONG AND DANCE.

By CHAS. H. O'CONNELL,
Composer of "The Reveille Waltz."

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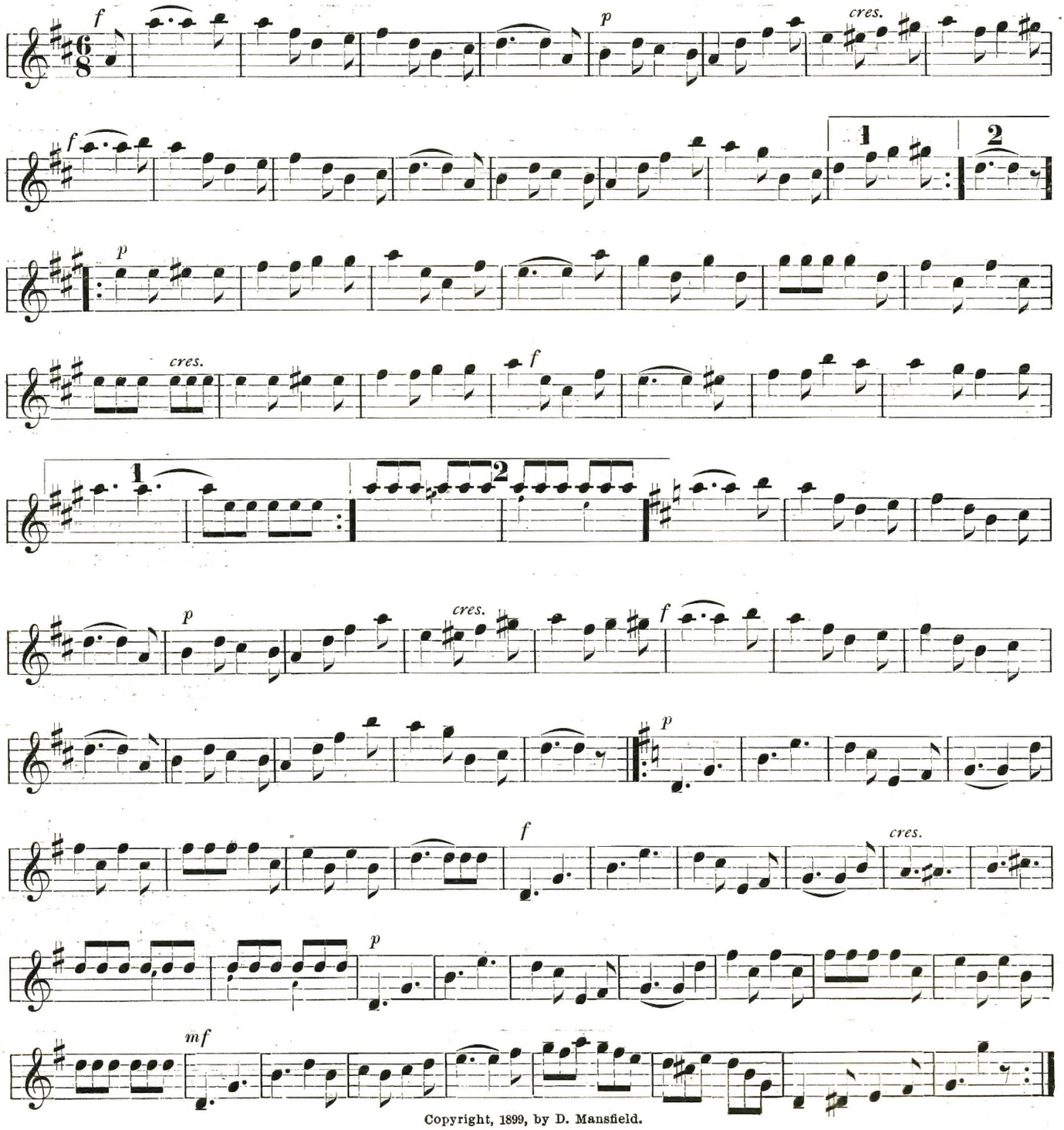
# The Volney March.

MANDOLIN.

By D. MANSFIELD.
Op. 126.

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# The Volney March.

GUITAR.

By D. MANSFIELD.

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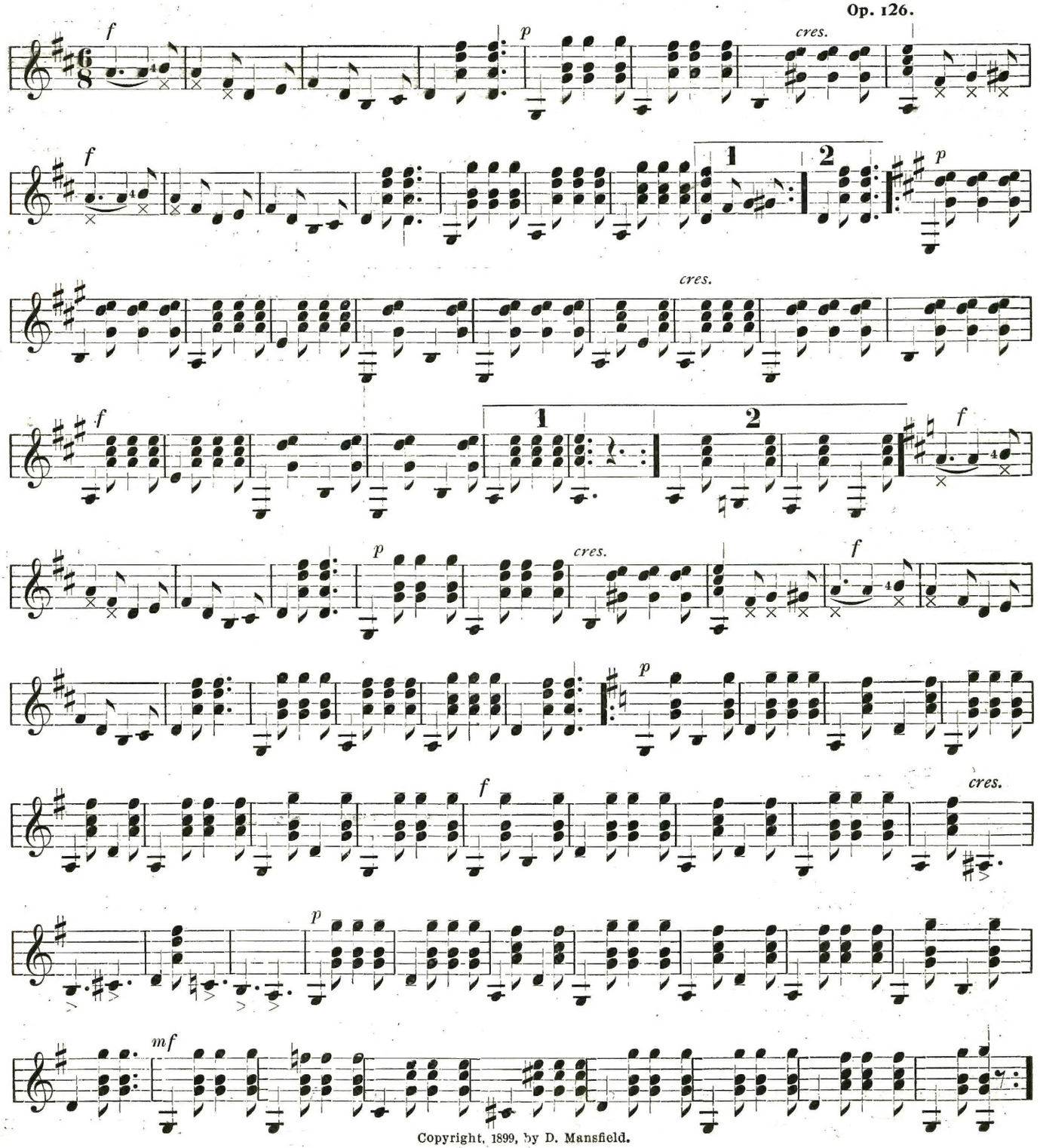
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Advertising matter, subscription lists, and everything necessary to give a successful concert, will be furnished. Good advertising matter is of the utmost importance in order to secure a large and representative audience, and Mr. Abt furnishes unexcelled paper of the most attractive description. Send for samples. Mr. Abt can give the entire program, or he can be featured in connection with other talent. If you are thinking of giving a concert begin negotiations NOW. Do not wait until it is to late to secure his services. Address either

VALENTINE ABT, 244 Fifth Avenue, Fittsburg, Pa.

or his Business Manager,

R. W. NEUBAUER, 922 Myrtle St. Scranton, Pa.

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| Cradle Song " " 1 " | .30 |
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| 2 Mandolins & Guitar | 60c | Banjo & Piano | 50c |
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| Guitar Solo | 40c | Guitar Duet | 50c |

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| E or 1st, Silvered | per dozen | 15c |
| A or 2d, " | " | 15c |
| D or 3d, Wound | " | 35c |
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| Complete Set (8 strings) | | 25c |

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| E or 1st, Gut, good quality | 3 for | 25c |
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| D or 4th, wound on Silk | 4 " | 25c |
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| E or 3d, " " | 5 " | 25c |
| A or 4th, wound on Silk | 5 " | 25c |
| E or 5th, | 5 " | 25c |
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## VALENTINE ABT,

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### Dates of Mr. A. A. Farland's Past and Future Engagements.

Played—

March 7. Gloversville, N. Y.
" 8. Canajoharie, "
" 9. Johnstown, "
" 10. Union Springs, "
" 14. Toronto, Ont.
" 15. Joliet, Ill.
" 16. Kewanee, Ill.
" 18. Omaha, Neb.
" 21. Havelock, Neb.
" 23. Stockton, Kas.
" 25. Sedalia, Mo.
" 27. Russellville, Ky.
" 29. Dubuque, Ia.
" 31. Aurora, Ill.
April 3. Cincinnati, O.

Booked for—

April 17. Philadelphia, Pa.

Probabilities for balance of April and May include points in Pennsylvania; also, Auburn, Ft. Plain, Amsterdam, N. Y.; Providence, R. I.; points in Main and Halifax, and other points in Nova Scotia.

Will play California in March, 1900. Parties interested should write for dates and particulars *not later* than September, 1889.

### Farland's Recital.

One of the most enthusiastic audiences of the season greeted Mr. Alfred A. Farland, the banjoist, who made his third appearance in this city Saturday evening at Creighton Hall. Including encores, he gave no less than seventeen numbers, ranging from popular marches, variations, etc., to the most difficult classical selections, proving beyond a doubt that in the hands of an artist the banjo is capable of interpreting many of the compositions of such masters as Beethoven, Chopin, etc., in a manner satisfying to cultured musical taste.

His rendition of the Handel largo, was grand. In the Wieniawski polonaise and the Elfentanz, by Popper, he displayed the most astounding technical facility, while such dainty bits as Robyn's Mexican Dance, the Chopin valse, op. 69, No. 1, and Moszkowski's serenata were given with a grace and charm seldom equaled on any instrument.

The playing of the Omaha Banjo Club, under the direction of Mr. George F. Ellenbeck, was up to its usual high standard, and was enthusiastically received, as was also the playing of the "Musical B's," a local mandolin and quartet, who made its first public appearance on this occasion.—*Omaha Bee, March 19, 1899.*

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We are in recept of two excellent marches, "Hurricane," by Metz of "Hot Time" fame, and "Pride of Hoboken," by J. A. Fourrier, published by H. E. McMillin of Cleveland, who has lately started a fine catalogue of mandolin music in connection with his publishing department. Not only the above, but all of his music is having a big sale, and success is assured.

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Valentine Abt, when he is not engaged in concert, is working hard on a method of his which will embrace a number of books, the first of which will be out about August 1st. It is said that many original ideas will be embraced in this method. It is his intention to make the method more practical than any published heretofore.

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### Mr. Farland's Wonderful Performance.

Last night, at Temple Opera-house, Mr. Alfred A. Farland gave on the banjo the most artistic and high-class musical performance ever given in Palestine.

Mr. Farland is all that he is said to be, and more; his technical skill is wonderful, his interpretation is that of a master, and his music magical. He has lifted the banjo to the level of the king of instruments—the violin. Those who fail to hear him will be the losers.

In addition to his regular programme, he played by request a Beethoven Sonata and variations of "My Old Kentucky Home." His encores included a beautiful arrangement of "Dixie," the song of the South.—*Palestine (Tex.) Advocate, Jan. 17, 1899.*

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ALAMEDA, CAL. Alfred J. Tickner, assisted by Miss Ouida Getty, played at a concert given in the South Methodist Church on April 17th. The selections were, "Circlet March" (by Tickner) and "Tarantelle" (Hunter), which were very well played, and created great applause.

The Florentine Troubadours, who have played at Madison Park for over two months, leave shortly for Tacoma. These ladies have established themselves as favorites among the music-loving public, both musically and by their dainty and refined appearance. The effect of their instrumentation is distinctly unique, and entirely different from the ordinary mandolin club. Their many admirers will much regret their departure.—*Seattle Post-Intelligncer.*

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| Silver Ring Polka | 50 cents |
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| " " March | 50 " |
| " " Waltz | 50 " |
| Oriental Schottische | 50 " |
| " Waltz | 50 " |
| Elite March and Two Step | 50 " |
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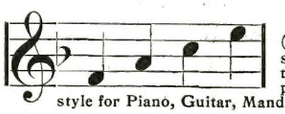
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Taken in his studio at one of their Monday night rehearsals, showing Prof. Graeber and Prof. D. Mansfield on right

## LOS ANGELES.

The closing exercises of the educational department of the Y. M. C. A. of Los Angeles was held at their auditorium on Thursday evening, April 6th. The guitar, banjo and mandolin class, under the direction of W. P. Chambers, made a very creditable showing and has already become one of the features of the institution.

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The Coterie Banjo, Mandolin and Guitar Club recently assisted in an entertainment at the Masonic Hall and showed much improvement over their former appearance.

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C. S. DeLano's Guitar, Banjo and Mandolin Club have been busy giving concerts through Southern California. Their last date being at the Soldiers' Home, April 21st. Their summer dates will include the summer resorts among which will be two concerts at Catalina, on August 10th and 11th. They have been ably assisted by Miss May Newton, as reader, whose success has been pronounced from her first appearance. Her readings are of the natural style, omitting all work showing strained expression and gestures. Miss Newton is a graduate of one of the eastern schools and has a bright future before her.

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A letter from Mr. A. A. Farland states he will visit the Pacific Coast in March, 1900. We hope he will be greeted wtth crowded houses. As his work is so much higher than that of anyone else in his line his art should be appeeciated and not be looked upon as otherwise by so many jealous of his unbounded success.

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Prof. C. S. DeLano's Guitar, Banjo and Mandolin Club, assisted by Miss May Newton, reader, gave their fifth concert on Friday evening, April 7th, 1899. The following programme was rendered: Part I—Selections from Il Trovatore (Verdi), Mandolins and Guitars; My Old Kentucky Home (Arr. by Farland), C. S. DeLano; Moonlight Reverie (DeLano), Guitars; *Monologue (Behind a Curtain), (Harrison), Miss Newton; Euterpean Galop (DeLano), Banjos, Mandolins and Guitars; *a* Zacatecas March (Codina); *b* Georgia Campmeeting (Mills), Mandolins and Guitars. Part II—Reverie Di Rosellen (Rosellen), Mandolins and Guitars; Cavalry Galop (DeLano), C. S. DeLano; *a* Money Musk (Taylor); *b* Serenade (Selected), Miss Newton; Watch Hill Twostep (Kenneth), Mr. and Mrs. C. S. DeLano; Twostep (Kenneth), Banjos, Mandolins and Guitars; Day in Cottonfield (descriptive) (Smith), Mandolins and Guitars.

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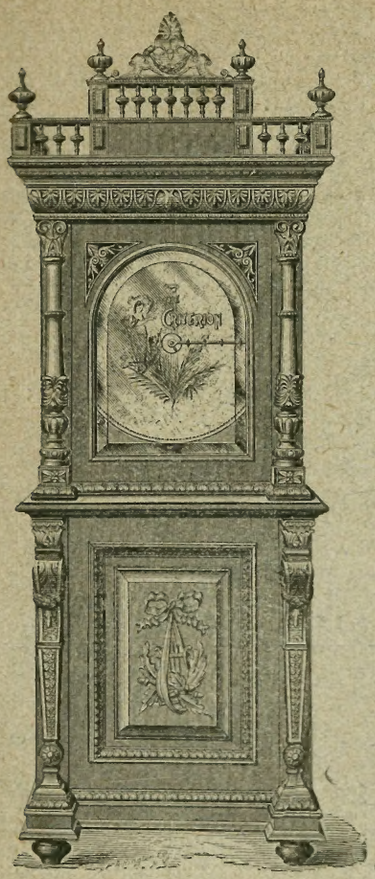
Prof M. S. Arevalo has been asked to again resume his classes at the Sisters' College, Los Angeles. Prof. Arevalo is a very accomplished guitarist and is also a successful Spanish teacher.



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